writing & reading classes
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COVID-19: All classes will take place online until further notice.

If there’s a possibility that your class might take place in person, you will be notified in advance. Even if classes can be held in person, there will always be a hybrid option to participate via Zoom.

Classes that have “Zoom” in the title will be held via Zoom even after our doors open to accommodate teachers and students who need or prefer to work remotely.

Classes listed as “Online” will be held on our Wet Ink platform that allows for asynchronous learning.

Need a coffee fix before class? All Hugo House students receive a 10-percent discount from our generous friends at Cafe Argento.
**REGISTRATION**

Register by phone at (206) 322-7030 or online at hugohouse.org.

All registration opens at 10:30 am
$500+ donor registration: August 17
Member registration: August 18
General registration: August 25

Register early to save with early bird pricing, in effect August 17–31.

**SCHOLARSHIPS**

Need-based scholarships are available every quarter. Applications will be due August 24, and scholarship applicants will be notified August 31.

Visit bit.ly/AboutHHClasses for more information and to apply.

**MEMBERSHIP**

As a member, you help us provide thought-provoking classes and events that connect writers and readers to the craft of writing. You’ll also receive great benefits, including early registration and discounts on classes and events. Learn more at hugohouse.org/become-member/

**QUESTIONS?**

If you want to know more about a class or Hugo House policies, email us at registrar@hugohouse.org or call (206) 322-7030. We are here to help!

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**From Our Education Director**

In this season’s catalog, you’ll find a selection of classes that speak to our present moment. Rick Barot’s class The Personal & the Political, Alma Garcia’s Unpacking Political Fiction, and Luther Hughes’s The Political Act of Vulnerability, are spot on for our election season. In Steve Almond’s Rage is a Red Lesson and Sharon Bryan’s Angry Poems, you can explore the range of the feeling, from simmer to fury. Bring your overwhelm and your open mind to Anastacia Reneé’s How to Be an Effective Ally. Or examine the Black Lives Matter movement through the lens of August Wilson’s American Century Cycle plays with Charles Mudede.

You’ll also find a wide range of core classes—classes that dive into narrative distance, plot, and dialogue; writing about family and childhood; memoir techniques like how to travel through time on the page or write about the things you don’t remember; how to write pop culture and pop songs; how to write about the things that keep us going—friendship, humor, and animals.

If you’ve been wanting to write a novel, try hammering out a draft during NaNoWriMo. Both of our teachers wrote their first published books in this generative intensive. If you’ve got a manuscript already in the works, or that idea you just can’t let go, a yearlong class might be for you. And if you’ve got a manuscript ready to revise, you’ll get the support you need in Book Lab. If you’re an emerging Indigenous writer, check out our free session on how to launch your craft.

Not sure what class is right for you? Drop us a line and we’ll be happy to give you some suggestions.

In his description for The Poetry in & of Crisis, Chen Chen asks, “What kind of care can we, as writers, as the living, offer?” Let’s explore that together.

See you in the classroom,


Margot Kahn Case
Program Director, Education
ABOUT OUR CLASSES

CLASS LEVELS

TIERED | These courses are designed to equip you with tools, skills, and an understanding of the diverse voices at work in each genre. You may self-select into classes based on where you feel comfortable. Take these classes as many times as you like.

ALL LEVELS | Many classes at Hugo House are intended for writers at any level, regardless of prior writing class experience.

INTRODUCTORY | Writers with limited experience in a writing class or workshop setting who want to expand their knowledge should consider introductory classes. These classes are also designed for writers who want to explore a new genre.

INTERMEDIATE | Writers with some experience in genre-specific instruction looking to deepen their understanding should consider intermediate classes. These classes often feature a workshop component in which student work is shared and critiqued.

ADVANCED | Writers with significant experience in a writing class or workshop setting who seek assistance and feedback with revision should consider advanced classes.

STUDENT GUIDELINES

Our Student Guidelines are intended to help you and your fellow students engage in our literary community with compassion, curiosity, and consideration.

Hugo House does not tolerate harassment or discrimination of any kind; our intention is to create a space in which each participant feels welcome and safe. Please alert staff if you experience or witness any harassment or discrimination.

- Remain respectful of all writers (and their work) in the classroom.
- If you come into the classroom with a background of privilege, be aware of that position and the ways in which it can potentially affect other students.
- Be intentional in working against traditional power dynamics, which can alienate and silence voices that have been historically marginalized.
- Be aware that your fellow students have an equal right to the class space and time.
- Put aside personal technology, if not being used for the purpose of the class.

For the full version, please visit: hugohouse.org/classes/student-guidelines/

CATALOG KEY

- Online class (either via Wet Ink or Zoom)

REFUNDS

Hugo House cannot provide refunds, transfers, or makeup sessions for classes a student might miss. If Hugo House has to cancel a class, you will receive a full refund.

CANCELLATIONS & TRANSFERS

If you need to cancel your registration for a class, the following refund schedule applies:

- 3 days or more before a class, a class credit or transfer will be issued less a $15 fee. Refunds will be issued less a $35 fee.
- Less than 3 business days before a class starts, no refund, credits, or transfers are available.
- No refunds, credits, or transfers are available after classes begin.
POETRY

TYEHIMBA JESS

POETRY’S MUSICAL BLOODLINE: A SOCIOHISTORICAL SOUNDTRACK (ZOOM)

This master class will examine the historic connections between music and poetry, placing particular interest in music of the African diaspora. Participants will create poems that address the history, culture, characters, geographies, and politics of music across generations and across the world. We will read poems from selected authors, provide a forum for deep listening to selected tunes, and try assignments that prompt new and dynamic explorations that bring the energy of music into our poems.

Two sessions | Saturday & Sunday, Sep. 19 & 20 | 1:10–4:10 pm
General: $250 | Member: $225

NONFICTION

EMILY RAPP BLACK

WRITING THE BODY (ZOOM)

Disabilities studies, medical narratives, illness narratives, narrative medicine: all of these subfields of literature and scholarship are concerned with capturing the experience of living with and within a non-normative body. We will read exemplary essays of people who approach the writing of the body in innovative ways, and we will do generative exercises that help you mine your memory and insights for stories related to the body, in whatever form it is.

Six sessions | Wednesdays, Sep. 16–Oct. 21 | 1:10–3:10 pm
General: $305 | Member: $275

MIXED GENRE

CAMILLE DUNGY

SPROUT YOUR SEEDS (ZOOM)

In this three-hour generative workshop, we’ll explore new ways to see our own work in relationship to the living world around us. Following a series of prompts and possibilities, you’ll have a chance to start growing in new directions on the page. This class explores various strategies for how to get started, how to keep going, and how to improve what you’ve already written, and welcomes writers of all genres.

One session | Thursday, Oct. 1 | 1:10–4:10 pm
General: $150 | Member: $135
DEBRA GWARTNEY
Three sessions
Monday–Wednesday, Sep. 14–16
1:10–4:10 pm
General: $290 | Member: $261

THE SHORT-FORM MEMOIR
Short-form memoir (1,500- to 4,000 words) explores a specific theme, event, or period in an author’s life. In this class, we will discuss how to craft an engaging, short-form memoir. We’ll cover the role of “I”; scene writing, the utility of dialogue in nonfiction, and the difference between “telling” and “reflecting.” Participants will submit one piece several weeks in advance for discussion and critique. We’ll also read several published models by Claire Vaye Watkins, Bernard Cooper, Vivian Gornick, and Lydia Davis. Class time will include craft discussions, writing prompts, and workshop of submitted pieces.

MARIA SEMPLE
One session
Sunday, Sep. 20
1:10–4:10 pm
General: $150 | Member: $135

SCENE-MAKING (ZOOM)
Scenes are the building blocks of all storytelling. When rigorously conceived, they draw your reader in, spring your characters to life and, most valuably, propel your plot. But what exactly is a scene? How do you write compelling ones? In this four-hour class, with lots of opportunities for questions, I’ll show you! For fiction, nonfiction, and screenwriters of all levels.

STEPHANIE BURT
One session
Saturday, Sept. 26
10 am–1 pm
General: $150 | Member: $135

POETRY & TALKING OBJECTS (ZOOM)
Poems give voice to people—including the poet—but they can also let us speak through, for, to, or with things and creatures that do not normally communicate in words; from an ancient vase to a lock and key to a giant toad to an upright piano, poets for millennia have used masks, personas, and other ways to throw their voice. This workshop will help us find ways to speak for objects and creatures that might not speak for themselves: we can listen to them or let them show us ourselves. We might also explore anagrams and rhymes.

MARCELO HERNANDEZ CASTILLO
One session
Saturday, Oct. 3
10 am–1 pm
General: $150 | Member: $135

POETRY OF ABUNDANCE:
EXPLORING THE CONTEMPORARY LONG POEM (ZOOM)
Contemporary poets have implored us to trust our patience with length in an age of bite-sized headlines. In this workshop, we will explore how the nuances, forms, and structures of long poems as meditations and investigations by writers such as Larry Levis, Brigit Pegeen Kelly, Robert Hayden, Anne Carson, John Murillo, and C.D. Wright, among others, sustain our attention in an ebb and flow of information, storytelling, and lyric imagery. We will grapple with ideas of economy, memory, and narrative arcs as we comb through the major tenets of the contemporary poem of length. This is a flexible workshop in which students will generate new material as well as offer previously written material for critique.

CLAIRE DEDERER
One session
Saturday, Oct. 10
10 am–1 pm
General: $150 | Member: $135

PROBLEMS IN OVERWHELM (ZOOM)
Your life—everyone’s life—is an unending, overwhelming flow of events and feelings and memories and experiences. In this class, we’ll explore strategies for narrowing and selecting our material. Through in-class critique, writing exercises, and studying examples of the form, we’ll also explore building blocks of memoir: scene, character, and dialogue.
**FEATURED WRITERS**

**FICTION**

**ELIZABETH GEORGE**
Two sessions
Saturday & Sunday, Oct. 17 & 18
1:10–4:10 pm
General: $250 | Member: $225

*WHIP THAT NOVEL INTO SHAPE (ZOOM)*
Join Elizabeth George—internationally bestselling author of more than 20 crime novels—for a weekend seminar on character, plot, setting, and landscape. Brief lectures on each of these four key topics will set the stage for lively discussion. The welcome mat is being thrown out for you to ask questions, improve your manuscript, or simply bask in the knowledge that you’ve got everything right.

**NATHAN HILL**
One session
Wednesday, Oct. 14
1:10–4:10 pm
General: $150 | Member: $135
Max students: 100

*GLUED TO THE PAGE (ZOOM)*
You know the feeling: you’re reading an amazing novel, and the time is flying by, and you’re so deep in the story it’s like you’re there. You’re in it. It’s one of the most unique and gratifying qualities of fiction. But how do writers actually achieve this effect? In this class I’ll take you down some rabbit holes: from the world of neurobiology, we’ll investigate what’s actually happening in our brains when we read; from psychology, we’ll examine why certain characters feel authentic and real; from the tech world, we’ll look at what motivates people to pay attention and what distracts them. All of these different approaches can ultimately help writers craft stories that keep readers glued to the page.

**J. RYAN STRADAL**
One session
Tuesday, Nov. 17
1:10–4:10 pm
General: $150 | Member: $135

*BUILDING CHARACTER (ZOOM)*
In fiction, character is the font of narrative. A strongly written character’s desires, behavior, and limitations create and evolve plot. Consequently, when starting a new novel or story, a writer’s knowledge of one’s primary characters interrogates and supersedes all other variables. Through a discussion of the work of Alice Munro, Dana Johnson, Paul Beatty, and Denis Johnson, this class will explore the components and utility of memorable characters. Students are urged, but not required, to bring works-in-progress or character sketches for discussion and exploration.

**POETRY**

**ADA LIMÓN**
One session
Thursday, Oct. 29
1:10–4:10 pm
General: $150 | Member: $135

*THE ART OF NOTHING (ZOOM)*
This class analyzes the Bible as a literary document that can teach us important craft tools. We’ll discuss endings and beginnings; setting the stage and stakes; making your conflicts matter; the power of scene; working with plot and memory; and literary citizenship and the life as a writer as modeled by several key Biblical characters. Note: This is not a religious Bible study. We will approach this document from a nonreligious perspective, as a literary text that is alive, built over centuries by multiple authors, and not divinely inspired.

**EMILY RAPP BLACK**
One session
Wednesday, Oct. 28
1:10–4:10 pm
General: $150 | Member: $135

*PREACH—HOW THE BIBLE TAUGHT ME TO WRITE (ZOOM)*
This class analyzes the Bible as a literary document that can teach us important craft tools. We’ll discuss endings and beginnings; setting the stage and stakes; making your conflicts matter; the power of scene; working with plot and memory; and literary citizenship and the life as a writer as modeled by several key Biblical characters. Note: This is not a religious Bible study. We will approach this document from a nonreligious perspective, as a literary text that is alive, built over centuries by multiple authors, and not divinely inspired.

**POETRY**

**ADA LIMÓN**
One session
Thursday, Oct. 29
1:10–4:10 pm
General: $150 | Member: $135

*THE ART OF NOTHING (ZOOM)*
Everyone is terrified of the blank page. Perhaps we are even more scared of it now during the pandemic. What is there left to say? What is even worthy of a poem or my time or my focus? The idea of writing is often harder than the writing itself. In this three-hour session, we’ll focus on prompts and exercises that get us generating new poems out of nothing. Starting small and moving outward. This class won’t focus on critiques! It will be based on simply restarting our engines and giving ourselves permission to write through unprecedented times.
**FICTION**

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**TIERED CLASSES**

### FICTION I

Whether you’re looking to write stories or a novel, this course will introduce key elements of fiction: character, plot, voice, setting, and point of view. Through a combination of published examples, writing prompts, and feedback from both classmates and the instructor, this course provides a practical and straightforward foundation in craft that will help writers take their fiction to the next level.

**PETER MOUNTFORD**

Six sessions
Mondays, Nov. 2–Dec. 14
[No class Nov. 23]
7:10–9:10 pm
General: $305 | Member: $275

### FICTION II (ZOOM)

This class will build upon craft learned in Fiction I. In life, we try to avoid making messes—but stories love disaster. Good writers get characters all fired up and let that tension drive a story all the way through. Come learn how to lend fiery passion to your writing and grip readers’ attention from beginning to end. We’ll study the tools of narrative drama (e.g. tension, pacing, scene-making, suspense) through writing exercises, samples from contemporary authors, and workshop of each other’s writing—to help you to set your own story aflame.

**SUSAN MEYERS**

Eight sessions
Wednesdays, Sep. 22–Nov. 10
7:10–9:10 pm
General: $395 | Member: $356

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**GENERAL**

### WRITE YOUR FANTASY NOVEL (ZOOM)

All Levels | Stuck on your fantasy novel? Need help figuring out the ins and outs of worldbuilding? Trying to decide how to build characters your readers can connect to? In this workshop we’ll help each other navigate the pitfalls of plot, characters, pacing, dialogue, and all the other characteristics that make a story shine. Writers will generate work in class using prompts and be assigned some take-home work. This is a workshop, so you will submit your work to the class for discussion.

**LISH MCBRIDE**

Ten sessions
Saturdays, Sep. 19–Nov. 21
1:10–3:10 pm
General: $480 | Member: $432

### NOVEL OUTLINE BOOTCAMP

All Levels | In order to break the rules, we must first learn them. Take a deep dive into the three-act structure as well as the building blocks of plot, characters, conflict, resolution, and metaphor. Whether you come to class with a partial draft or nothing more than a rough idea, you will leave this bootcamp with a clear vision and achievable plan for completing your next novel.

**JARRET MIDDLETON**

Eight sessions
Tuesdays, Sep. 22–Nov. 10
7:10–9:10 pm
General: $395 | Member: $356

### COMPLICATED WOMEN

Introductory/Intermediate | Throughout literature and film, women have been portrayed as either the witch or the angel, the whore or the virgin, whereas men have been given the freedom to be complex, disagreeable heroes and villains. In this course, we’ll examine how to portray female (and nonbinary) characters as nuanced, complicated, tough, and tender—with agency over their own stories. Reading will include works from Toni Morrison, Claire Vaye Watkins, Madeline ffitch, and Carmen Maria Machado.

**PIPER LANE**

Four sessions
Thursdays, Sep. 24–Oct. 15
7:10–9:10 pm
General: $240 | Member: $216
HOW STORIES GET TOLD: VOICE & NARRATIVE DISTANCE

All Levels | Students will learn to differentiate author voice from character voice and how to blend the two. Also, they’ll learn how to manipulate the distance between the telling and the story events and characters. We will read selected examples, do in-class practice, and workshop excerpts submitted by students after the class begins.

REVISION STRATEGIES (ZOOM)

Intermediate | Do you find yourself at a loss when revising your fiction, spending hours moving commas around while the larger edits evade you? Revising your writing can be an intimidating, overwhelming experience, but it doesn’t have to be. In this class, you’ll learn tools and techniques to help you analyze your work, to see the big picture as well as all of the intricate moving parts, and to then revise it to a final, polished draft. Bring a draft of a story or a novel excerpt that you’d like to work on in class.

WRITE YOUR YOUNG ADULT NOVEL (ZOOM)

All Levels | Writing for teens is a unique challenge, but it can also be fun and rewarding! In this class we’ll discuss everything you’d usually tackle in a novel writing workshop—characters, pacing, plot, and tone—but with a teen readership in mind. This will be a workshop-style class, so be ready to share your work.

INTRO TO THE SHORT STORY (ZOOM)

Introductory | “Where does one begin?” asks Amy Hempel in an essay on short stories. Her answer: “With obsession and nerve and ground worth reporting on.” This six-week online introduction lays down a few simple but fundamental craft concepts for writing short stories. Students will generate and workshop new work while we discuss passages from Hempel, Denis Johnson, Sandra Cisneros, and Jamaica Kincaid. Students should be willing to risk vulnerability and intimacy.

ADVANCED SHORT STORY

Advanced | Students who have completed Fiction I and II or have a similar level of experience will be ready for this class. We will workshop one story at a time with an emphasis on learning from the craft of a student’s piece. Lessons will be tailored to the issues in each student’s story. We’ll learn the Critical Response Process, an anti-oppressive feedback strategy that allows the writer to receive the feedback that is most useful to the story. We’ll build our tools of fiction while also bending them, questioning them, and reenvisioning what’s possible in storytelling. As time allows, we’ll also examine published work that inspires and instructs.

FLASH FICTION FUNDAMENTALS

Introductory/Intermediate | How do you craft a great story in less than 1,000 words? To answer that question, we will read and discuss contemporary classics of the genre to understand how they work and what is possible with the flash fiction form. Students will apply what they’ve learned by writing at least one flash piece.
NOVEL IMMERSION
Intermediate/Advanced | Designed to complement National Novel Writing Month (NaNoWriMo), this class will set your course for writing a novel at a pace that feels right for you. Using in-class writing exercises and homework assignments focused on plotting, developing characters and setting, and exploring point of view and structure, you’ll develop a plan to get your novel underway. The very ambitious will finish a rough draft of 50,000 words.

NANOWRIMO: WRITE YOUR NOVEL IN A MONTH
All Levels | What do these bestselling novels all have in common: *The Night Circus, Water for Elephants, Fangirl,* and *This Beautiful Land*? The first drafts were all written during National Novel Writing Month (NaNoWriMo). This month-long virtual noveling event takes place every November and is a great way to get that first draft on paper. Join me for this rewarding rollercoaster of a month, as we brainstorm about our stories, encourage each other, and learn about key elements of novel writing.

WE, YOU & I: PART II
Intermediate | First-person plural novels give voice to the previously invisible, compelling writers to offer their own version of identity beyond a perceived and privileged mainstream. But what makes us so uncomfortable about the first-person plural? We resist collective or group identity because we think of ourselves as individuals, not communities or coalitions. The collective first feels like an especially timely choice, as we continue to reconsider the ways communities are beholden to each other. In this course, we’ll read one novel written in the collective first person, examine its strengths and pitfalls, and then workshop one piece each. Students who did not take Part I are welcome, but will be asked to catch up on the reading.

RIPPING OFF CHEKHOV (ZOOM)
All Levels | In this class, we’ll explore what a few of the world’s finest prose stylists can teach us about refining our own sentences. Examining the techniques of some well-known writers, we’ll practice storytelling elements like scenic action, dialogue, description and setting, and psychological interiority. During our sessions, we’ll read, discuss, write, and share our work in activities geared toward experts and beginners alike.

PLOT: IT’S NOT A FOUR-LETTER WORD
All Levels | As fiction writers, we love the symmetry of a great sentence, the power of place and setting, the human heart in conflict with itself. We also love plot—but sometimes we forget every story needs one. In this course, we’ll examine how to build plots that grow organically out of a character’s desires and contexts. While this is a class focused around your work, we’ll also examine published work that combines interior depth and exterior circumstance to thrilling effect.
THE SETTING OF THE MIND
Intermediate | Camaraderie between reader and main character is vital if we’re to establish a lasting, poignant connection between them. But how do we build that? What if we render a character’s consciousness as though it’s a cogent ecosystem for the reader to inhabit? In this class, students will be led through all five senses, learning how to translate perceptions into opportunities to enhance psychic access on the page. Through in-class writing prompts, we’ll build dynamic inner lives for our characters, places for our readers to curl up and listen to the whispers of the heart.

DIALOGUE 101 (ZOOM)
Introductory | When done well, dialogue can make our characters come alive on the page. When done poorly, it can make them sound robotic, contrived, or stilted. So what’s the difference between good dialogue and bad dialogue? How do we write the difference? Using examples from contemporary fiction, we’ll explore how to write natural dialogue that increases tension, advances character development, and grabs our reader’s attention. Students will have an opportunity to submit a short piece of dialogue for critique.

Many classes in the Mixed Genre section cover general fiction techniques. See pages 20–25.

BE ON THE LOOKOUT FOR MORE CLASSES...
We’re adding classes all the time, so be sure to check our online catalog or subscribe to our eNewsletter to get the most up-to-date information on course listings.
CREATIVE NONFICTION I (ONLINE)

This class will introduce you to the diverse styles of creative nonfiction, including memoir, personal essays, and lyric essays. Each week we will study craft elements such as scene, reflection, point of view, metaphor, and locating the heart of the story, as we discuss essays by authors such as Jesmyn Ward, Cheryl Strayed, and Ross Gay. We will also freewrite from weekly prompts and post our writing online, working our way toward drafting a final piece for instructor and peer feedback. This class takes place online through our partners at Wet Ink, and sessions can be completed at your own pace throughout the week.

CREATIVE NONFICTION II

This class will build on craft learned in Creative Nonfiction I with a focus on structure and form. The class is appropriate for those familiar with creative nonfiction and interested in shaping essays in a variety of ways. We will investigate both traditional and nontraditional forms, including memoir, the lyric/segmented essay, and the hermit crab essay, as well as the role of research in creative nonfiction. Students can expect weekly readings, exercises, and workshops with significant instructor feedback.

INTRO TO WRITING MEMOIR, PART I*: DISCOVERING YOUR STORIES (ZOOM)

All Levels | Do you want to write about your life, but you’re not sure where to begin? Or maybe you know where to begin—you’ve begun a thousand times already—but aren’t sure where to head next. The primary focus of this class will be to help you to discover your personal themes and narratives and to introduce you to the memoir genre. Discovering Your Stories is a generative class that will offer tons of prompts and writing activities and ideas for taking the starts you write in class and developing them. We will also look at short examples of memoir writing in class together. Bring your notebook and pen or charged laptop.

“Discovering Your Stories” is the first in the three-part Intro to Writing Memoir series. In Winter, “Intro to Writing Memoir, Part II: Developing Your Stories” will run for ten weeks in the same time slot with the same instructor, and in Spring the final ten-week course in the series will be offered: “Intro to Writing Memoir, Part III: Structuring and Sharing Your Stories.” Take one or all three. Priority registration will be offered for the Winter and Spring series courses to students in enrolled in Part I. Registration for the annual one-day Publishing Intensive will be included for all students registered in Part III.
THE MICRO ESSAY (ZOOM)

All Levels | Between Twitter and wall feeds, blogs and *Breveity*, some of the most exciting contemporary writing is happening in the space between 140 characters and 1,000 words. In this generative course, we’ll explore the ranges of short-form nonfiction, learn how restraint and constraint can enhance the power of prose, and practice the art of economy in our own micro-essays, inspired by readings and prompts.

BEG, BORROW, AND STEAL (ZOOM)

All Levels | Writers are panhandlers, leeches, and thieves. We snitch words from here and there, keep our eyes on the ground until a gleaming one gets dropped, and lift them from one world to use in another. There are many ways to find words to enrich our writing and to use them outside the contexts in which we found them. During this workshop, we’ll explore ways to borrow and steal words from places you might not expect, and learn techniques to make them our own.

WRITE YOUR MEMOIR: HOW TO STRUCTURE, OUTLINE, AND BRING YOUR STORY TO LIFE

Introductory/Intermediate | In this intensive crash course, Ingrid Ricks arms you with the tools you need to effectively dive into your memoir. She’ll teach you the four most common story structure techniques and walk you through the simple outlining process she employs for every book project she takes on. From there, she’ll delve into the six powerful narrative writing techniques you need to bring your memoir to life. Be prepared to write! This class includes a lunch break.

WRITE YOUR MEMOIR: THE FIRST CHAPTER

Introductory/Intermediate | Memoir author and book coach Ingrid Ricks will teach you how to open and structure your story in a way that grabs readers and lays the foundation for your memoir. She’ll then integrate key narrative techniques to help you bring your chapter to life. Each class will feature a group craft session followed by individual writing/coaching time with the instructor.

THE POLITICAL ESSAY

All Levels | As we reckon with our world in the midst of a pandemic and head into an election, you might have a thing or two to say. Craft that chapter in your memoir where the personal meets the political, that op-ed you have the authority to write, or that cultural critique for a literary journal. Learning from James Baldwin, Rebecca Solnit, Arundhati Roy, Lindy West, George Orwell, Mindy Kaling, and others, we will generate essays that tap into your own rage or your biting wit. Expect to leave with at least one strong essay and a pitch for an editor.

THE MOST PERSONAL ESSAY

All Levels | We’ll study, write, and revise short essays that delve deeply into the first person, focusing on structure, narrative voice, and scene in order to cultivate vulnerability without self-indulgence, pathos without sentimentality, sharing without oversharing. Students will receive one-on-one editorial advice, plus critique from fellow students as they prepare essays to submit for publication.

THE MICRO ESSAY (ZOOM)

Anna Vodicka
Six sessions
Wednesdays, Sep. 16–Oct. 21
5–7 pm
General: $305 | Member: $275

BEG, BORROW, AND STEAL (ZOOM)

Miranda Weiss
One session
Saturday, Sep. 19
1:10–4:10 pm
General: $90 | Member: $81

WRITE YOUR MEMOIR: HOW TO STRUCTURE, OUTLINE, AND BRING YOUR STORY TO LIFE

Ingrid Ricks
One session
Sunday, Sep. 20
10 am–5 pm
General: $180 | Member: $162

WRITE YOUR MEMOIR: THE FIRST CHAPTER

Ingrid Ricks
Four sessions
Sundays, Sep. 27–Oct. 18
10 am–1 pm
General: $305 | Member: $275

THE POLITICAL ESSAY

Sonora Jha
Eight sessions
Tuesdays, Sep. 29–Nov. 17
5–7 pm
General: $395 | Member: $356

THE MOST PERSONAL ESSAY

Nicole Hardy
Eight sessions
Thursdays, Oct. 1–Nov. 19
5–7 pm
General: $395 | Member: $356
**THE ONE-SENTENCE MEMOIR (ZOOM)**

All Levels | Dive into the murky waters of your life and emerge holding one glistening sentence. In this workshop, we’ll work on getting to the nut of the story of your life—or one of the stories of your life—in order to capture its complexities, conundrums, and paradoxes in a single sentence. Done well, this kind of work is invaluable for book proposals, personal essays, and memoirs.

**MORE THAN MEMORIES: MAKING MEANING IN MEMOIR**

All Levels | Memories aren’t enough. We have to connect them to culture, to history, to zeitgeist—and then be as clear and specific about our unique perspectives as possible. In this generative workshop, we’ll open a number of creative doorways (and windows and portholes and tunnels) into meaning and discuss how and why they work. Participants will leave with at least twelve new prompts for mining memory and life stories for deeper meaning.

**MAKING MEANING IN MEMOIR: PART II**

All Levels | This generative workshop builds on the type of prompts offered in the “More than Memories” session, but there is no prerequisite for participation. Bring whatever you’re working on. This class explores storytelling in casual conversations and as a tool to generate written connections with community, culture, and history. Stories and accounts are a big part of how humans make meaning of life. We’ll expand on short passages and develop cultural connections so that stories become relatable—which is very different than trying to make a story “universal.” Participants will leave with expanded thinking about their texts and an ability to “hear” cultural connections in everyday life and translate them onto the page.

**EXPLORING MINOR FEELINGS: AN ASIAN AMERICAN RECKONING (ZOOM)**

All Levels | Each week we will discuss an essay from Cathy Park Hong’s provocative new book of essays, *Minor Feelings*, and freewrite about our own personal experiences as Asian Americans, interrogating themes such as: coming of age, the model minority myth, class, the white gaze, microaggressions, shame, family, language, and community. Let’s get personal and political as we examine what connects us or holds us apart in a candid and safe space for exploration.

**WHO AM I THIS TIME? NARRATOR AS Character**

Intermediate | In this nonfiction workshop, we will investigate the narrator as more than a voice. Who is being presented? Is the narrative voice different than the character performing in the plot? How does the narrator appear physically? In an attempt to understand who the “I” is and how best to present yourself to readers, we will investigate work by Mary Karr, Dave Eggers, James Baldwin, Anne Lamott, and others. Students will leave with two developed essays and extensive instructor feedback.
**WRITING MEMOIR IN THE MIDDLE OF IT ALL**

All Levels | The deep time travel required of memoir writers demands intense focus. But what if the world around you, as the old song goes, just came down one day? And you’re “in the middle of it all?” How can we frame what we’re writing about the past in the context of what we’re experiencing now? In this three-hour seminar, we’ll look at examples written in crisis times, including 2020. There will be 2–3 short sessions of in-class writing and optional sharing.

**MEMOIR TECHNIQUES: SIX SESSIONS**

**Nov. 1 – Writing the Realization**

All Levels | Much of what’s important in memoir is the main character’s change of perspective, or the shift in her understanding. We’ll study scenes from a range of memoirs that show these moments and use them as models to improve our own works-in-progress.

**Nov. 8 – Writing Great Scenes**

All Levels | We’ll read examples from a range of memoirs as we figure out what needs to be in scene versus summary, how to create vivid scenes that don’t bog down, and how to weave in essential backstory.

**Nov. 15 – Writing Great Dialogue**

All Levels | We’ll read examples from a range of memoirs and study different techniques for writing dialogue, as well as what to do when we can’t remember conversations word for word. We’ll talk about the purpose of dialogue, when and when not to use it, and spend time writing and revising conversations from our own works-in-progress.

**Nov. 22 – Writing Flashback**

All Levels | We’ll read examples from fiction and memoir, studying seamless narrative flashbacks and using them as guides to writing our own. We’ll talk about the purpose of flashbacks: how, when, where, and why delving into the past can move a story forward.

**Dec. 6 – Traveling through Time**

All Levels | We’ll read selections from a range of memoirs and talk about the different ways authors travel through time without losing their readers. We’ll practice using different techniques in our works-in-progress.

**Dec. 13 – Writing the Things I Don’t Remember**

All Levels | Every writer of memoir stresses out about the gaps in their memories; we’ll see how authors handle this problem in their work and apply the techniques to our works-in-progress.

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**ANN HEDRENE**

One session
Sunday, Oct. 25
1:10–4:10 pm
General: $90 | Member: $81

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**NICOLE HARDY**

Sundays, Nov. 1–Dec. 13
12–4 pm
General: $120 | Member: $108*  
*Per each session. Participants can enroll in one, some, or all of the sessions.
CRACKING THE BOOK PROPOSAL (ZOOM)

Advanced | You want to sell a memoir, but you’ve been told you need a book proposal. This six-week course will guide you through the specific components of a book proposal. You’ll learn what agents want to see, what they don’t want to see, and what they simply won’t consider. You will come away with a query letter, and a six-part book proposal that will give you a solid basis upon which to try and sell your book.

WRITE YOUR MEMOIR

All Levels | Is it time to tell your story, but you’re not sure how to begin? Are you deep in a draft but hitting a wall? Feeling unsure about structure? This class combines nuts-and-bolts instruction about the elements of great memoir with weekly writing prompts, troubleshooting, sharing, and discussion. Topics will include: crafting a voice, problems with dialogue, balancing exposition and scenic action, fact-checking and ethics, and much more.

EMILY RAPP BLACK

Six sessions
Wednesdays, Nov. 4–Dec. 16
[No class Nov. 25]
1–3 pm
General: $305 | Member: $275

LISA WELLS

Six sessions
Saturdays, Nov. 7–Dec. 19
[No class Nov. 28]
1:10–3:10 pm
General: $305 | Member: $275

For more advanced classes, check out our Yearlong Courses section. See pages 29–31.
POETRY

TIERED CLASSES

POETRY I (ZOOM)

POETRY I (ZOOM) Designed for any poet ready to take their poetry understanding to a new level, Poetry I will introduce or re-introduce you to poems from many different eras—we’ll read Walt Whitman, Robert Hayden, Natasha Trethewey, and Joy Harjo, among many others—while providing a rich foundation for writing new poems. We’ll explore and practice many essential elements of poetry, including image, metaphor, sound, line breaks, and overall form.

Jeanine Walker

Six sessions

Wednesdays, Sep. 23–Oct. 28

10 am–12 pm

General: $305 | Member: $275

POETRY I (ONLINE)

POETRY I (ONLINE) Poetry I will introduce or re-introduce you to poems from many different eras—we’ll read Walt Whitman, Robert Hayden, Natasha Trethewey, and Joy Harjo, among many others—while providing a rich foundation for writing new poems. We’ll explore and practice many essential elements of poetry, including image, metaphor, sound, line breaks, and overall form. This class takes place online through our partners at Wet Ink, and sessions can be completed at your own pace throughout the week.

Jeanine Walker

Six sessions

Nov. 4–Dec. 9

Online

General: $305 | Member: $275

POETRY II (ZOOM)

POETRY II (ZOOM) Poetry II will add to your growing skill set in a supportive workshop environment. We’ll learn by closely reading and responding to mentor texts as well as each other’s poems, and practice the art of revision so that you can continue to hone your work beyond the bounds of the classroom.

Erin Malone

Eight sessions

Wednesdays, Sep. 30–Nov. 18

1–3 pm

General: $395 | Member: $356

GENERAL

THE WORDS TO SAY IT: READING & WRITING POEMS ABOUT ILLNESS, TRAUMA & HEALING (ZOOM)

Suzanne Edison

All Levels | The body is the repository for experiences of illness and trauma, but often we can’t find the words to communicate our realities to ourselves or others. By focusing on our bodily sensations, thoughts, and experiences, and using the craft of writing—images, syntax, narrative, forms, etc.—we can transform our experiences of illness and trauma into art. Readings will include poems by Lucia Perillo, Nick Flynn, Lucille Clifton, Rafael Campo, and Jane Kenyon, among others. Each week we will read, discuss, and write. There will be in-class prompts, options for homework, and time for students to bring their poems to class for feedback.

Six sessions

Section I: Mondays, Sep. 14–Oct. 19

5–7 pm

General: $305 | Member: $275

Section II: Tuesdays, Sep. 15–Oct. 20

10 am–12 pm

General: $305 | Member: $275

ADVENTURES IN POETRY

Sara Brickman

All Levels | How do we make a poem more powerful without sacrificing its heart? By taking control of our choices! Each week we’ll dismantle a poem’s engine to find the intention in line breaks, word choice, stanza shape, “the speaker,” and more. We’ll study foundations of craft, reading masters like Greg Orr, Natasha Tretheway, Ross Gay, and Dorianne Laux. A supportive community and weekly writing and revision prompts will teach you all the rules, so you’ll know how to break them.

Ten sessions

Tuesdays, Sep. 15–Nov. 17

5–7 pm

General: $480 | Member: $432
ADVANCED POETRY WORKSHOP

Advanced | In this inclusive, welcoming workshop, we will explore and experiment with innovative and traditional group feedback methods with the intended outcome of creating poems that meet each workshop member’s criteria for excellence in myriad aspects, including clarity, image, sonic devices, figurative language, and subversion of the ordinary in favor of the unexpected. We will also analyze and discuss poems we admire and use our time together to generate new work. Prerequisite: 3–4 poems submitted to instructor.

THE POLITICAL ACT OF VULNERABILITY

All Levels | What makes a poem vulnerable? How does one become vulnerable on the page, and what is the risk of such vulnerability? What about vulnerability is political? This class will close-read poems, prose, and other genres of art by June Jordan, Solmaz Sharif, Beyoncé, Carl Phillips, Sharon Olds, Tarell Alvin McCraney, Adrienne Rich, and more. Through discussion and writing exercises, students will practice being vulnerable on the page and find power in their disclosures.

THE POETICS OF POP CULTURE (ZOOM)

All Levels | What do poems inspired by Rihanna’s “BBHMM” and a Greek Urn have in common? How can pop music innovate lyric and narrative poems? In this six-week workshop we will celebrate our obsessions and guilty pleasures, letting them enrich our process to inspire new poems. We will read poems by Hanif Abdurraqib, Tommy Pico, Morgan Parker, and others. This workshop will conclude with a Zoom reading to celebrate your work.

METAPHOR DICE (ZOOM)

All Levels | You may have grown up being told that a metaphor is a way of comparing two things, which is ultimately a misleading and inaccurate definition of what a metaphor is and why it is employed in every human culture on earth. It’s like saying an automobile is a way of burning fossil fuel. Metaphors are more like temporary figurative secret codes for saying one thing but meaning another. In this workshop, Taylor Mali will introduce participants to his invention, Metaphor Dice, an imaginative way to think and write more figuratively. It will be a prompt-driven, generative workshop with some critical feedback as time permits. No experience necessary!

WRITING POLITICAL POETRY

All Levels | That phrase, “political poetry,” is an oxymoron. Politics begins with thinking you have the answers; poetry starts with what we don’t know, asks questions, and embraces ambiguity and paradox. How can you possibly marry the two? How do you make it poetry instead of ranting and diatribe? We’ll look at examples from a range of poets, including Ilya Kaminsky, Terrance Hayes, Terrance Hayes, Layli Long Soldier, Sylvia Plath, Natalie Scenters-Zapico, and Danez Smith.
WRITING PANDEMIC POEMS FOR LAMENT, SOLACE, TESTIMONY (ZOOM)

All Levels | Drawing on short readings from writers who have addressed pandemics—Giovanni Boccaccio, Daniel Defoe, Albert Camus, and writers addressing our predicament now—we will write poems to report personal experience, interrogate the public narrative, honor what’s lost, and celebrate what’s been clarified. The pandemic has hit the reset button on our individual lives, our communities, and our nation. Pandemic poems can reframe what we now know we need, don’t need, and must envision. This class includes a lunch break.

KIM STAFFORD
One session
Sunday, Sep. 27
10 am–4 pm
General: $160  |  Member: $144

CREATING YOUR BOOK-LENGTH MANUSCRIPT: THEME, ORDER, AND REVISION (ZOOM)

Intermediate/Advanced | We will explore the recurring images and motifs in your poems, looking toward the development of a chapbook or book-length manuscript. Order is more than merely a device or afterthought of one’s work. The instructor will provide exercises and strategies to find umbrella themes, write new material, develop existing personae, and delete chaff with the goal of finding your unique voice. We’ll utilize peer review and study of books by your favorite poets. Bring fifty pages, including previously published poems.

JUDITH SKILLMAN
Eight sessions
Tuesdays, Sept. 29–Nov. 17
7:10–9:10 pm
General: $395  |  Member: $356

LITTLE GLIMMERS

All Levels | We all have bits and pieces of something that struck us as a piece of a poem—an image, a few lines we wrote down because there was something there. But what? Sometimes nothing. More often, there’s something, but how do you tease that bit into saying more? How do you follow the clues that are there and unfold them into something fuller? We’ll look at your drafts and talk about different ways to discover what might be there.

SHARON BRYAN
Eight sessions
Thursdays, Oct. 1–Nov. 19
10 am–12 pm
General: $395  |  Member: $356

THE ART OF THE FRAGMENT: WRITING ALONGSIDE CARSON, DICKINSON, AND SAPPHO

All Levels | In this class, we’ll draw inspiration from the late fragments of Emily Dickinson (now available in online archives); Sappho, as translated by Anne Carson, and Carson’s elaboration of a Greek myth, Autobiography of Red. We’ll create our own sheaf of fragments and go on to utilize fragments as blueprints for longer pieces. Expect weekly assignments, read-arounds, and instructor feedback.

DEBORAH WOODARD
Six sessions
Saturdays, Oct. 3–Nov. 7
1:10–3:10 pm
General: $305  |  Member: $275

THE PERSONAL AND THE POLITICAL (ZOOM)

Intermediate | We’re living in politically tumultuous, grief-struck times, and poetry’s role as a catalyst for redress has never been more necessary. In this two-session class, we’ll spend one session looking at poems whose works illustrate the ways we might pivot—whether messily or fluidly—between the personal and the political, the private and the historical. The poets we look at will include Ross Gay, Victoria Chang, Layli Long Soldier, and others. An assignment will be provided at the end of the first session. At the second session, we’ll share and discuss the assignment poems produced by the poets in the class.

RICK BAROT
Two sessions
Saturdays, Oct. 10 & 17
1:10–4:10 pm
General: $240  |  Member: $216
POETRY IN AND OF CRISIS (ZOOM)

All Levels | “Who would / be left alive to care?” asks Nikky Finney at the end of “Left,” a poem about the lack of care toward black lives in New Orleans during Hurricane Katrina. In the context of the pandemic—or previous crises, large and “small”—what kind of care can we, as writers, as the living, offer? In this workshop, we’ll read poems that explore/enact care in a multitude of ways as well as poems that address what happens in the lack. In between reading, we’ll write our own poems (or lines) toward aliveness and yes, being here to care.

JESSICA GIGOT

Four sessions
Mondays, Oct. 26–Nov. 16
5–7 pm
General: $240  |  Member: $216

WHAT IF THE HUMANS STAYED HOME? & PLATH’S PONDEROUS HOUSE (ZOOM)

Intermediate | Unusual and inspiring animal activity has been documented during this period of self-quarantine, some true and some sensationalized. In a recent New York Times article, author Helen MacDonald asks, “What is it that we are desperate to see in the natural world right now, and why?” In this four-part ecopoetry class, we will dig into these questions, generate new work, and read and discuss contemporary ecopoets already exploring their own fragile ecologies.

KENDRA DECOLO

Four sessions
Tuesdays, Oct. 27–Nov. 17
5–7 pm
General: $240  |  Member: $216

ANGRY POEMS: FROM SIMMERING TO RAGE

All Levels | We all have many things to vent about—but venting alone won’t produce good poems. Anger can flatten everything in its path, but good poems thrive on subtlety, ambiguity, complexity, and paradox. So how do you take the anger and use it to fuel powerful, moving, complicated poems? We’ll look at strategies for making the transformation, including Ginsberg’s “Howl,” Ilya Kaminsky’s Deaf Republic, Natalie Scenters-Zapico’s Lima :: Limón, Layli Long Soldier’s Whereas, and many others.

SHARON BRYAN

Six sessions
Mondays, Nov. 2–Dec. 14
[No class Nov. 23]
5–7 pm
General: $305  |  Member: $275
RECHARGE YOUR REVISION PROCESS (ZOOM)

All Levels | Join us for a class that focuses on revision strategies to help you flesh out, shape, and polish your draft poems. We’ll discuss key craft elements such as lineation and syntax, as well as ways to create and sustain tension. Poets should come to class with 5–8 draft poems that are ready for revision and be prepared to experiment with various approaches for bringing each to completion.

LISA GLUSKIN STONESTREET

Two sessions
Sundays, Nov. 8 & 15
10 am–1 pm
General: $180 | Member: $162

DOCUMENTARY POETRY: WRITING THE FACTS IN STANZAS

All Levels | Documentary poetry captures historical moments in words and images. The poet may use multiple points of view, historical records and quotations, and even visual imagery or video. In this class, we’ll discuss and create mixed-genre contemporary documentary and historical poems, excavating and drawing literary inspiration from Patricia Smith, Tarfia Faizullah, Robin Coste Lewis, Bettina Judd, Claudia Castro Luna, and Quenton Baker.

ANASTACIA-RENEÉ

One session
Saturday, Dec. 5
12–4 pm
General: $120 | Member: $108

FORMING FORM: ON POETIC SHAPE

Intermediate/Advanced | For poets working in so-called free verse, the shape of a poem is a question that must be asked with every new piece. In this class, we’ll explore techniques for finding and working with free-verse form. What are the effects of each of our choices? Bring three poems in progress; we’ll use discussion, reading, and formal play to explore which form each poem wants to take.

LISA GLUSKIN STONESTREET

Two sessions
Sundays, Nov. 8 & 15
10 am–1 pm
General: $180 | Member: $162

Many classes in the Mixed Genre section are geared toward poetry. See pages 20–25.
MIXED GENRE

THE BEAUTY & PERIL OF FRIENDSHIP (ZOOM)
All Levels | As writers, we tend to focus on romance and family drama as subjects worthy of our work. What we often overlook are the intense friendships that we have over the course of our lives, friendships that can rescue and redeem us, and that can also break our hearts. In this workshop, we’ll look at the work of masters such as Margaret Atwood and Ann Patchett, in an effort to understand how certain friendships become both life raft and shark to us. We’ll also do an in-class writing exercise that will help bring the lessons home.

STEVE ALMOND
One session
Saturday, Sep. 12
12–3 pm
General: $150 | Member: $135

POP SONGWRITING
All Levels | While all music can resonate with listeners, for most people, pop music seems to be the go-to genre. But what is pop music? Isn’t “pop” just a short name for popular? How can that be defined? How can it be explained? Join singer, songwriter, producer, and composer SassyBlack as she shares tips, tricks, and strategies to write lyrics and melodies that will work in a variety of popular music genres.

SASSYBLACK
Eight sessions
Tuesdays, Sep. 15–Nov. 3
5–7 pm
General: $395 | Member: $356

WRITING OUR LIVES: WITNESS & TRANSFORMATION
All Levels | In this class, we’ll explore how our lives are affected by the public events of our era. We’ll draw connections between social changes we’ve experienced in our lifetimes and our own personal transformations. Looking at work by writers such as James Baldwin, Sandra Cisneros, Mark Doty, Carolyn Forché, Joy Harjo, Mary Karr, Tracy K. Smith, and Brian Turner, who engage with and respond to urgent political and social contexts, we will create our own work that inspires and provokes.

CAROLYNE WRIGHT
Eight sessions
Thursdays, Sep. 17–Nov. 5
5–7 pm
General: $395 | Member: $356

RAGE IS A RED LESSON (ZOOM)
All Levels | We’re living in an age of wrath, one in which the impulse to make art is being shouted down by the desire to make war. In this free-wheeling workshop, we’ll examine how writers are able to harness their anger and use it as an engine for their stories. We’ll look at the work of masters such as Claire Messud and Herman Melville, and use an in-class exercise to examine the sorrows that lurk beneath the armor of our anger.

STEVE ALMOND
One session
Saturday, Sep. 19
12–3 pm
General: $150 | Member: $135

HOW TO WRITE FOR MCSWEENEY’S (ONLINE)
All Levels | This four-week online course examines the key elements of writing brief, McSweeney’s-style pieces. It also explores publication options within the expanding humor-writing market. You might be encouraged to find that humor sites are surprisingly literary and a mix of low- and high-brow, as evidenced by popular headlines “Our Daughter Isn’t a Selfish Brat; Your Son Just Hasn’t Read Atlas Shrugged” and “Famous Writers’ Cosmo Tips.” This class takes place online through our partners at Wet Ink, and sessions can be completed at your own pace throughout the week.

JEFF BENDER
Four sessions
Sep. 19–Oct. 10
Online
General: $240 | Member: $216
WRITING ALONG WITH MADNESS, RACK, AND HONEY (ZOOM)

All Levels | Inspired by Mary Ruefle’s innovative book of essays *Madness, Rack, and Honey*, we’ll savor reading 1–2 chapters each week, then generate our own writing (poetry or prose) using in-class writing prompts that jump off Ruefle’s text. Whether you’ve read the book before or are coming to it new, you’ll leave this class with a passel of new drafts and some fresh creative approaches sparking off of Ruefle’s one-of-a-kind mind. Come curious and ready to experiment! Optional instructor conferences at end.

SIERRA NELSON

Eight sessions
Sundays, Sep. 20–Nov. 8
1:10–3:10 pm
General: $395 | Member: $356

TAKING NOTES ON YOUR LIFE: JOURNAL WRITING

All Levels | Keeping a journal is the most private form of writing. It’s where we ruminate, vent, and wail with no holds barred. But it can also be the compost from which to grow writing of all kinds. In this three-hour seminar, we’ll talk about how to use your journal as a “base layer” from which you can begin to build your memoir, essay, or story. Time will be divided between teaching, looking at examples, discussion, writing in class, and sharing.

ANN HEDREEN

One session
Wednesday, Sep. 23
10 am–1 pm
General: $90 | Member: $81

ON READING A TREE

All Levels | Trees are an iconic symbol of the Northwest; some varieties may live well into the thousand-year range, yet they are static beings, their point of view rooted to a particular location. What do they see over their long lifespans? This is a class about seeing, about noticing the resonances between ourselves and the world around us. We will do this by anchoring our attention on our arboreal neighbors. We will investigate ourselves through the trees in our lives, read widely and write poetry and creative nonfiction.

CLAUDIA CASTRO LUNA

Eight sessions
Thursdays, Sep. 24–Nov. 12
5–7 pm
General: $395 | Member: $355

WRITING ALONG WITH MADNESS, RACK, AND HONEY (ZOOM)

All Levels | In this fast-paced generative workshop, we’ll discuss the potential and perils of writing about politics, particularly in this supercharged moment. We’ll look at the work of folks such as Ida B. Wells, George Orwell, James Baldwin, and others, to provide models of how to write about the intersection of the personal and political. And we’ll do an in-class writing exercise sure to enthrall and infuriate. Come ready to rumble—and reflect!

STEVE ALMOND

One session
Saturday, Sep. 26
12–3 pm
General: $150 | Member: $135

WRITING ABOUT LOSS

All Levels | In this class, we’ll use literature as a lens through which to explore how losses play out in individual lives and the lives of communities. We’ll turn a curious eye to how writers choose to represent grief, which can feel like an experience too big to be contained in language, and we’ll explore a variety of stylistic and formal possibilities as we write, share, and revise our own narratives of loss (whether large or small) in a supportive workshop setting.

LIZA BIRNBAUM

Eight sessions
Mondays, Sep. 28–Nov. 16
7:10–9:10 pm
General: $395 | Member: $356
WRITE IN, BREATHE OUT (ZOOM)

All Levels | Are you feeling creatively blocked? Are these blockages showing up in your body and negatively impacting your writing practice? We’ll spend our time implementing writing rituals and practices as a community, generate new work in response to art, poetry, and music, and positively affirm our bodies through body mapping and breathwork.

ANASTACIA-RENEÉ

Eight sessions
Tuesdays, Sep. 29–Nov. 17
10 am–12 pm
General: $395 | Member: $356

THE FEARLESS PEN (ZOOM)

Introductory | For many writers, there is nothing as anxiety-inducing as the blank page, and this class is designed to help fearful writers find the courage needed to begin, or finish, a project. We will look at writers who admit to anxiety, uncover reasons why we are fearful, and practice techniques that will help us face those fears and produce. Also, we will write. A lot. Students will leave class with 25 pages written toward a project and extensive instructor feedback.

BETH SLATTERY

Eight sessions
Thursdays, Oct. 1–Nov. 19
10 am–12 pm
General: $395 | Member: $356

THE LATE SHOW:
FAST & FURIOUS WRITING FOR WRITERS 50 & UP

Introductory | In this generative workshop, we’ll learn the seven crucial steps to (re)entering and maintaining a writing practice at a later stage in life; explore three different genres (fiction, nonfiction, and poetry) through prompts and a few readings; and talk about publishing in this age of shorter attention spans. You’ll come out with a plan and some pieces to edit and send out. You’ll also have fun.

STEPHANIE BARBÉ HAMMER

Four sessions
Thursdays, Oct. 1–22
1:10–3:10 pm
General: $240 | Member: $216

THE LONG GAME

All Levels | A generative intensive establishes the foundations for a consistent creative practice. From making a commitment to your writer self to forming a creative habit, this course focuses on generating new work and developing critical and editorial skills in a community setting. Drawing instruction from writing guides such as Anne Lamott, Walter Mosley, and Julia Cameron, we’ll also draw inspiration reading selections from a range of living writers, from Danez Smith and N.K. Jemisin to Carmen Maria Machado and Ijeoma Oluo.

AMBER FLAME

Eight sessions
Thursdays, Oct. 1–Nov. 19
5–7 pm
General: $395 | Member: $356

RENOVATE YOUR STORY HOUSE (ONLINE)

All Levels | Every manuscript is like a house—it needs a solid foundation, structural integrity, and good flow. But to turn your story house into a truly comfortable home, you will need to identify problem areas, you may need to tear down walls, and you must be willing to gut the plumbing if necessary. This interactive workshop will give you the tools to sharpen your concept, solidify your plot, hone your voice, and develop your characters. Intended for writers who have completed at least one draft of their manuscript, this course will provide engaging information and examples, group sharing, and constructive feedback. This class takes place online through our partners at Wet Ink, and sessions can be completed at your own pace throughout the week.

JULIE ROMEIS SANDERS

Six sessions
Oct. 3–Nov. 7
Online
General: $305 | Member: $275
JUMPSTART YOUR POEMS & PROSE (ZOOM)
All Levels | Join us for a fun and lively series of prompts that include varied approaches to writing. You can expect prompts to help you move past writer's block, activities that will challenge your typical approaches to generating new work, and fresh draft material to take home at the workshop's conclusion. Bring your pens, paper, and charged laptops, and a willingness to try something new to jumpstart your writing.

DILRUBA AHMED
One session
Sunday, Oct. 4
10 am–1 pm
General: $90  |  Member: $81

SIX ENTRYWAYS INTO 2021 (ZOOM)
All Levels | How to write so your work reflects what it feels like to be alive now rather than what it felt like to be alive in 1921: 1. Brevity; 2. Journal; 3. Collage; 4. Remix/Appropriation; 5. Photo/Film; 6. Collaboration. Through a combination of brief videotaped lecture, live lecture, and class discussion, we’ll explore the ways in which you might deploy similar strategies in your own work.

DAVID SHIELDS
Six sessions
Mondays, Oct. 5–Nov. 9
5–6 pm
General: $180  |  Member: $162

READING THE OPPENS
All Levels | In this class we will read Mary Oppen’s recently rereleased memoir Meaning a Life alongside George Oppen’s poetry as a means for discussing the politics and poetry of the twentieth century. This class will combine reading, discussion, and prompts based on the Oppens’ work and lives. The focus of the class will be generating new poetry and/or prose.

BILL CARTY
Four sessions
Mondays, Oct. 5–26
5–7 pm
General: $240  |  Member: $216

THE JOY OF WRITING ANIMALS (ZOOM)
All Levels | David P. Barash writes, “There isn’t a human society on Earth…that doesn’t concern itself with animal imagery.” In this course, we’ll focus on the philosophy, process, complexity, and joy of writing about non-human animals. Why write about animals in our creative work? How do we write animals well? What are the ethics of writing about animals? Students will discuss texts, get writing prompts, and have the option to share their creative work.

CAITLIN SCARANO
Four sessions
Tuesdays, Oct. 6–27
5–7 pm
General: $240  |  Member: $216

WRITING THE NOVEL-IN-VERSE
Introductory/Intermediate | Verse novels combine the opportunities of poetry with the narrative arc and character development of novels. The inviting rhythms and white space on the page are particularly appealing to younger or reluctant readers. Explore what makes a story suited for the format, and how to best use verse to tell your story. Come with an idea or a novel-in-progress; beginners are welcome. Work with prompts to generate new material, as well as revise existing work.

JOY MCCULLOUGH-CARRANZA
Six sessions
Mondays, Oct. 12–Nov. 16
5–7 pm
General: $305  |  Member: $275

THE LONGEST POEM: WRITING WITH THE MAHABHARATA (ZOOM)
All Levels | In these apocalyptic times, questions of mortality, truth, and ethics are on all our minds. Fortunately, there’s an ancient precedent to turn to—the world’s longest poem, the Mahabharata. Lyrical, engaging, and loaded with wisdom, the Mahabharata can invigorate anyone’s writing practice. In this part-generative, part-analytical class, we’ll examine key concepts from this great work. Then we’ll create our own inspired pieces. No prior knowledge required.

SHANKAR NARAYAN
Eight sessions
Thursdays, Oct. 15–Dec. 10
7:10–9:10 pm
[No class Nov. 26]
General: $395  |  Member: $356
IMITATION AND INSPIRATION
All Levels | A workshop on using books you love to spur new paths in your own work. Bring in pieces of writing that have been touchstones for you. We’ll explore what it is about them that compels you, then generate new writing in response. We’ll shamelessly steal voice, style, subject matter, then put it in a blender and press Purée. You’ll come away with a clearer view of your own obsessions plus new drafts that help you stretch your voice and style.

JAZZ SONGWRITING
All Levels | Jazz is considered a free-form genre that leaves plenty of space for improvisation. However, even within that notably flexible structure, there is a solid foundation on which jazz is built. In this series, we will dig into some jazz classics as well as more modern pieces to explore this foundation. Work with singer, songwriter, producer, and composer SassyBlack to learn tips, tricks, and strategies to write lyrics and melodies that have been built for the jazz genre.

WHAT WE REALLY MEAN TO SAY: UTILIZING POETIC TECHNIQUES IN PROSE (ZOOM)
All Levels | In his seminal creative writing craft text, The Triggering Town, poet Richard Hugo claims “all truth must conform to music,” for in music, we find a fuller, stronger truth. In attending to language, we not only say what it is we’re after in more effective, vivid ways, but we very often find ways to say that which we didn’t even know we could say. In this craft workshop we will discuss four techniques for crafting evocative prose. Participants are asked to bring an essay/story-in-progress (though prompts will also be available), as we will have some time to apply these techniques in revision and share revised work at the end of the lesson.

WRITING THE FAMILY SAGA (ZOOM)
Introductory | As James Baldwin wrote, “I am what time, circumstance, history, have made of me, certainly, but I am, also, much more than that. So are we all.” In this single session, you will begin laying the foundation of your family story—origins, questions, and artifacts—so that you may continue building your project with focus and intention. As you start organizing what you already know about your family history, you will begin to discover what you want to find out. Come prepared to read, write, discuss, and embrace the importance of your family story!

WRITING ABOUT YOUR CHILDHOOD
All Levels | Childhood provides a rich vein of material for a writer—if you know how to tap into it. In this class, we’ll explore strategies for shaping stories about our childhoods and making them meaningful to readers unfamiliar with our lives. We’ll examine stories about childhood by writers like Elena Ferrante, Annie Dillard, and Isaac Babel for inspiration and guidance. And you’ll share your own writing about your childhood in a supportive workshop setting.
WRITING MONOLOGUES (ONLINE)

ANA PASTOR
Six sessions
Nov. 2–Dec. 7
Online
General: $305 | Member: $275

WRITING FROM AFAR

CAROLYNE WRIGHT
Six sessions
Tuesdays, Nov. 3–Dec. 15
1:10–3:10 pm
General: $305 | Member: $275

YOU MUST CHANGE YOUR LIFE: RILKE-INSPIRED WRITING PRACTICES (ZOOM)

WRLY MCCUTCHEN
Six sessions
Saturdays, Nov. 7–Dec. 19
10 am–12 pm
[No class Nov. 28]
General: $305 | Member: $275

YOU’VE DONE THE WORK. NOW WHAT? (ZOOM)

ANASTACIA-RENEÉ
Six sessions
Mondays, Nov. 9–Dec. 14
5–7 pm
General: $305 | Member: $275

CRASH COURSE RAINBOW: A GENERATIVE WORKSHOP ON COLOR & POETRY (ZOOM)

SIERRA NELSON
Two sessions
Sundays, Dec. 6 & 13
1:10–4:10 pm
General: $120 | Member: $108

WRITING MONOLOGUES (ONLINE)

All Levels | What are monologues? Whether it is in a play or a novel, monologues give both author and audience a direct peek on what is going on inside a character’s head. Often uncensored and unfiltered, monologues express the inner life of characters in a way a dialogue cannot. In this course, we will do a series of very practical workshop classes based on different monologue styles. This class takes place online through our partners at Wet Ink, and sessions can be completed at your own pace throughout the week.

WRITING FROM AFAR

All Levels | James Joyce had Paris (and Zürich) but his best work was set in Dublin; Elizabeth Bishop returned to Boston but wrote about Brazil to the end of her days. These self-exiled writers wrote their best work about beloved places from elsewhere; in this class, we will be mental travelers, reading and writing about places we long for but cannot visit or return to during this era of lockdown. Readings, and writing, for this course may be prose or poetry.

YOU MUST CHANGE YOUR LIFE: RILKE-INSPIRED WRITING PRACTICES (ZOOM)

Intermediate | Feeling alone and stagnant in your writing life? This course will pull from Rilke’s letters, poetry, and life to spark new energy in your practice. Each session will begin with a reading, followed by prompted writing and discussion of Rilke’s work. On our reading and writing journey together we’ll explore themes of translation, sensuality, identity, and solitude. You’ll walk away with new work, new tools and tricks, and a deeper connection to writers near and far, living and dead.

YOU’VE DONE THE WORK. NOW WHAT? (ZOOM)

Intermediate/Advanced | Not connected to a consistent writers’ circle, but looking for constructive feedback from other writers? This workshop is for you. Bring up to six previously written pieces and give them the workshop attention they need in a structured, safe environment. In week one, we’ll revise previously written pieces; in weeks two and three we will workshop our pieces. We’ll follow the same format for weeks 4–6. Along the way we will generate new writing in response to writing prompts and visual art.

CRASH COURSE RAINBOW: A GENERATIVE WORKSHOP ON COLOR & POETRY (ZOOM)

All Levels | “A lane of yellow led the eye...” —Emily Dickinson
As the light lengths its autumnal slant, it’s the perfect time to reawaken color in our writing. Drawing from artistic, literary, and scientific texts for inspiration—as well as our own experiences and imagination—we’ll expand our synesthetic palette and experiment with a prismatic array of generative in-class prompts. Awaken your senses and writing life! Slanted toward poetry; all genres welcome.
**READING**

These seminar-style reading classes are like book clubs on steroids. You’re not in a book club? You wish your book club talked more about the book? You’re a writer who loves to take apart other writers’ structures and plots? You’ve always wanted to read that book but weren’t sure you’d get through it? These reading classes are for you. Led by instructors well-versed in the material and able to talk about literature as art, resistance, cultural commentary, and historical artifact, you’ll engage in conversation that illuminates and delights.

**NARRATING THE ECONOMICS OF BLACK LIFE WITH AUGUST WILSON**

All Levels | This class will focus on five works by the late August Wilson. These plays constitute half of the poet’s *American Century Cycle*, a project set in the Hill District, Pittsburgh’s historically Black neighborhood. In this class, we’ll examine and learn from the literary brilliance of one of America’s greatest poets, and his command of the macro- and microeconomics of Black poverty. Given the recent sequence of Black Lives Matter protests and a pandemic that disproportionately kills Black Americans—events which have their foundation in the history of US slavery—there is no better time to dive in to Wilson’s work. The plays: *Ma Rainey’s Black Bottom*, *Jitney*, *Fences*, *Two Trains Running*, and *Radio Golf*.

**UNPACKING POLITICAL FICTION**

All Levels | What makes a successful politically engaged story, when current events feel stranger than fiction? We’ll study the stories of Cristina Henríquez, Roxane Gay, George Saunders, and others to uncover the technical choices—and examine larger issues—behind their timely resonance. Among the questions we’ll pursue: What makes the political personal? Whose stories do we have the right to tell? And how do we keep the political from becoming polemical?

**RICHNESS OF SELF: NEW WAYS OF READING IN SOLITUDE**

All Levels | Narratives of independence and solitary living often foreground a certain kind of character: tough, aloof, and usually male. In this reading-centric course, we’ll seek stories that challenge those tropes and expand our expectations of what aloneness looks like on the page. Through close reading of work by Claudia Rankine, Claire-Louise Bennett, Abi Andrews, and others, we’ll investigate how writing might capture solitude as, in May Sarton’s words, “richness of self.” Expect lively conversation, craft discussions, and optional writing assignments.

All students in reading classes will receive a book club discount on the instructor’s reading list at the Elliott Bay Book Co.
HOW TO BE AN EFFECTIVE ALLY (ZOOM)

All Levels | Do you get overwhelmed or feel helpless at the mere thought of raging against the racism machine? Do you ever feel like you want to help individuals who are systemically and subconsciously targeted or consistently being treated unfairly but you aren’t sure how? This is a class for you! Bring your guilt, your overwhelm, and your open mind as we successfully navigate the path to effective allyship through writing exercises, poetry, and examples.

ANASTACIA-RENEÉ

Twelve sessions
Thursdays, Sep. 17–Dec. 10
[No class Nov. 26]
7:10–9:10 pm
General: $580 | Member: $522

THE (INDIGENOUS) WRITER’S TOOLKIT: HOW TO LAUNCH YOUR CRAFT

All Levels | This is a free event for new & emerging Indigenous* writers in any literary form, including poets and prose writers, and in any genre.

Want to be a writer? Attendees will learn literary essentials, such as strengthening the writing routine, networking with other talent, building an author brand, and applying to fellowships, grants, and residencies. Attendees will set goals through interactive prompts, identify barriers to their craft, and problem-solve to break through. No writing experience is required, only an urgency to elevate your literary talent.

*Indigenous includes a wide spectrum of individuals, such as those native to North and South America, island nations, and/or from homelands impacted by colonialism.

D.A. NAVOTI

One session
Saturday, Sep. 19
1:10–4:10 pm
Free
Max students: 20

OUTMANEUVERING DISTRACTION

All Levels | Every writer must deal with distraction. Even Michel de Montaigne, who could retreat to his private turret to write, complained that the affairs of his estate chipped away at his concentration. Our lives are intensely busy and demanding. Carving out the time and walking off the space to engage with the no-guarantees writing process risks feeling like a waste of time. Still, the imagination begs for attention. In this class, we will acknowledge our distractions, learn to accept (at least some of) them, identify which are within our control, understand how and why the creative process gets interrupted, learn shortcuts to flow state, and design individual new creative practices for ongoing productivity after the course’s end.

BONNIE ROUGH

Two sessions
Mondays, Sep. 21 & 28
1:10–3:10 pm
General: $120 | Member: $108

PITCH YOUR PASSIONS (ONLINE)

Introductory/Intermediate | Distinguish yourself in the freelance marketplace by defining your niche. In this class, novice freelancers and more established writers looking to secure paid assignments with newspapers, glossy print, and digital media outlets will discuss niche markets such as book and product reviews, fashion, food, home décor, and more. We’ll learn how to develop or define an area of expertise, strengthen pitches, and use a single story for multiple outlets. This class takes place online through our partners at Wet Ink, and sessions can be completed at your own pace throughout the week.

RACHEL WERNER

Four sessions
Oct. 4–25
Online
General: $240 | Member: $216
THE WRITING LIFE

(DIY) BOOK MARKETING (ZOOM)

All Levels | Self-promotion is on just about every writers’ professional to-do list. In this workshop, you’ll learn how to use digital tools such as Over, Adobe Spark, Spotify, Typeform, and Substack to create graphics, quizzes, playlists, giveaways, and more, and craft a DIY marketing strategy that suits your needs and budget.

KID LIT PUBLISHING 101 (ZOOM)

Introductory | So you’re writing a novel for kids or teens. Whether this is your first foray into novel writing, or you’re already familiar with adult publishing, you need to understand how the world of kid lit publishing is unique. Topics will include critique partners, querying, agent relationships, going on submission, and the traditional publishing process in the kid lit world. Bring all your burning questions and leave with a deeper understanding of this often-inscrutable world.

HOW TO GET STARTED AS A FREELANCER (ONLINE)

Introductory | How do you get started as a freelance writer? Is it possible to turn freelancing into a full-time job? Nicole Dieker has been a full-time freelancer for nearly a decade, and she’ll teach you everything she knows about how freelancers make money; how to pitch (even when you don’t have clips); how to build a freelancer schedule that combines writing, pitching, networking, and administrative work; and how to grow your earnings over time. This class takes place online through our partners at Wet Ink, and sessions can be completed at your own pace throughout the week.

BONNIE ROUGH

Four sessions
Mondays, Oct. 5–26
1:10–3:10 pm
General: $240 | Member: $216

NICOLE DIEKER

Four sessions
Oct. 19–Nov. 9
Online
General: $240 | Member: $216

JOY MCCULLOUGH-CARRANZA

One session
Saturday, Nov. 14
10 am–1 pm
General: $90 | Member: $81

HOW TO PITCH YOUR BOOK SO PUBLISHERS PAY ATTENTION

Intermediate | Agents and publishers report they’re flooded with more queries than ever before, even as they’ve cut back the number of books produced. How can you cut through the noise to get noticed? Let’s step back and look at your fiction or nonfiction work through fresh eyes. We’ll identify the things that make your project unique, marketable, and irresistible to publishing gatekeepers, and then, with lots of examples and time for practice and personal feedback, work on verbal “elevator pitches,” one-paragraph hooks for query letters, and 1–2 page synopses. This session includes a lunch break.

BETH JUSINO

One session
Sunday, Nov. 15
10 am–3 pm
General: $120 | Member: $108

DIY BOOK MARKETING (ZOOM)

All Levels | Self-promotion is on just about every writers’ professional to-do list. In this workshop, you’ll learn how to use digital tools such as Over, Adobe Spark, Spotify, Typeform, and Substack to create graphics, quizzes, playlists, giveaways, and more, and craft a DIY marketing strategy that suits your needs and budget.

RACHEL WERNER

One session
Thursday, Nov. 19
1:10–4:10 pm
General: $90 | Member: $81
In weekly meetings over the course of the 2020–2021 academic year, yearlong classes provide dedicated writers with an intensive path toward finishing a draft of a book.

Whether you are early in the writing process or already have a rough draft, these yearlong courses will help you set active, clear goals, as well as write and revise with intention. One-third of each course focuses on developing proficiency with the writing tools (craft elements) that you will need to use, and the remaining two-thirds are comprised of workshops and writing toward personally devised deadlines.

Yearlong classes in Prose, Memoir, and Young Adult Fiction include a full-day intensive publishing class on the book business and finding a market for your book. The class will feature guests, including literary agents, and other individuals from the publishing business.

It is okay to miss some classes because of travel. That said, students who get the most out of yearlong classes are often very dedicated to their writing, and are eager to develop a strong and steady writing practice as well as become part of a tightly knit cohort of writers.

YEARLONG IN MEMOIR

In this craft-focused class, we will discuss aspects of writing a memoir that has enduring value, including: expanding your story to the universal and contracting it to the stunningly specific; generating material once you’ve clarified your story’s arc and themes; writing a scene, a chapter, a section; creating momentum; making your narrator a character; what to include and what to leave out; finding the connective tissue that makes a book cohere; how to open a memoir and how to end it. Part of each class meeting will be allotted to writing. Registration is by application only. This class includes access to the May 8 Publishing Intensive.

THEO NESTOR

30 sessions
Wednesdays, Sep. 23–May 19
5–7 pm
General: $1,620  |  Member: $1,458

YEARLONG ADVANCED MEMOIR WORKSHOP

Each meeting we will workshop two student chapters in the first hour. In the second hour we will have a 30-minute prompted writing time and 30 minutes for focused small group work. Students will also have the opportunity to discuss writing topics and set weekly goals on class bulletin board. At the end of the year, students may attend the annual Hugo House Publishing Intensive. Prerequisite: Yearlong in Memoir, Yearlong in Prose, Book Lab, or instructor permission. Class dates: Sep. 17, Oct. 15, Nov. 19, Dec. 17, Jan. 14, Feb. 18, Mar. 18, Apr. 15, May 20.

THEO NESTOR

Nine sessions
Thursdays, Sep. 17–May 20
(Monthly)
5–7 pm
General: $480  |  Member: $432

YEARLONG IN SHORT STORY

The short story remains arguably the best medium through which a fiction writer hones her craft, and that’s precisely our aim. We’ll read, write, discuss, critique, and experiment with short fiction with equal parts rigor and vigor. Ours isn’t some dry, lifeless affair—fiction’s too good for that. Instead, expect lively discussions, stimulating writing prompts, and a host of literary experiments. Plus: mind-blowing readings from across the literary spectrum: George Saunders, Zadie Smith, Carmen Maria Machado, Chimamanda Ngozi Adichie, and more. Join us!

RAMON ISAO

30 sessions
Tuesdays, Sep. 29–Jun. 1
7:10–9:10 pm
General: $1,430  |  Member: $1,287
YEARLONG IN SCI FI

In this craft-focused class, we’ll discuss and work through methods of writing a speculative fiction story or novel of high literary quality. Topics covered will include (but won’t be limited to): world building; backstory; providing the telling detail; creating reader empathy; inclusion and diversity; voice and point of view; character arcs; outlining; setting up and depicting tensions; pacing; and constructing openings, complications, and resolutions. Part of class will be spent doing helpful writing exercises, so bring your laptops and/or notebooks. Small group and full-class critiques will also be offered, as well as individual consultations.

NISI SHAWL

YEARLONG IN YOUNG ADULT & MIDDLE GRADE FICTION

This class is open to those writing in any genre of fiction intended primarily for a younger audience. Through reading assignments, craft exercises, and workshopping your manuscript, you will develop and polish the teen voice, pace your storylines, and write the engaging characters that readers of young adult and middle grade fiction have come to expect. Industry professionals specializing in YA fiction will visit the class.

KAREN FINNEYFROCK

YEARLONG IN FICTION AND NONFICTION

In weekly meetings over the course of the 2020–21 academic year, yearlong classes provide dedicated writers with an intensive path toward finishing a draft of a book. Whether you are early in the writing process or already have a rough draft, these yearlong courses will help you set active, clear goals, as well as write and revise with intention. One third of each course focuses on developing proficiency with the writing tools (craft elements) that you will need to use, and the remaining two thirds are comprised of workshops and writing toward personally devised deadlines.

PETER MOUNTFORD

YEARLONG IN POETRY

Russian filmmaker Andrei Tarkovsky wrote, “Diamonds are not found in black earth; they have to be sought near volcanoes.” In this yearlong class, we’ll write poems that seek to tap into this artistic heat. We’ll workshop and revise these poems while finding inspiration in both historical sources and contemporary poetry collections. Combining both workshop and generative exercises, the course will emphasize the development, critique, and inspiration for long-term poetic endeavors. Workshop experience required.

BILL CARTY
BOOK LAB

This yearlong mentorship program is for students who have completed a Yearlong Manuscript course or anyone with a complete manuscript ready for extensive feedback. Students will be part of an intimate cohort of fellow writers that work together and one-on-one with a qualified and accomplished writing mentor to reach the final draft of their book. The program runs from September to August.

TARA CONKLIN
Wednesdays, Sep. 30–Dec. 9, then monthly on the first Wednesday of the month
5–7 pm
General: $6,000 | Member: $5,400

TEN-WEEK CLASS IN FALL QUARTER
This course will provide the opportunity for Book Lab participants to get to know each other and their individual book projects. During these ten weeks, you’ll address relevant topics and concerns surrounding your projects and be provided with writing prompts and writing time. By the end of this quarter, you will have developed a detailed timeline for completing your manuscript through the following year.

SIX COHORT MEETINGS
Students and mentor meet once per month following the ten-week class to check in on manuscript completion/manuscript-edit completion timeline. Each meeting focuses on reviewing progress from one student in addition to general discussion.

FOUR ONE-DAY CLASSES
You may register for one free one-session class per quarter over four quarters. Exclusions apply for some visiting writers.

SECOND READER
Students receive a full manuscript read by a second, outside reader.

ONE-ON-ONE MEETINGS WITH MENTOR
Each student receives four one-on-one meetings with mentor.

PUBLISHING INTENSIVE
A full-day intensive publishing class on the book business and finding a market for your book. The class will feature guests, including literary agents, and other individuals from the publishing business.
FREE RESOURCES

Since the beginning of the COVID-19 pandemic, we have created a variety of free resources for writers, from free classes and Q&As to weekly quarantine write-ins and our Solitude Social Club events with well-known writers. These offerings will continue throughout the fall. Sign up for our eNewsletter or check our website regularly for new and ongoing opportunities.

Write with Hugo House: Looking for ongoing inspiration, feedback, and ways to connect with other writers? Attend one of these monthly drop-in writing circles, presented in partnership with the Seattle Public Library. For the time being, Write with Hugo House sessions take place virtually, on Zoom. For schedule information, visit bit.ly/WriteHugoHouse.

WRITERS-IN-RESIDENCE

Receive writing guidance and advice from one of our writers-in-residence, free of charge. Writers-in-residence are available for appointments through June 15, 2021. For more information, visit hugohouse.org, or write to one of our residents at the emails below.

Laura Da' is a poet and teacher. A lifetime resident of the Pacific Northwest, Da’ studied creative writing at the University of Washington and The Institute of American Indian Arts. Da’ is Eastern Shawnee. She is a recipient of fellowships from the Native Arts and Cultures Foundation, Artist Trust, Hugo House, and the Jack Straw Writers Program. Her first book, Tributaries, won the 2016 American Book Award. Her newest book is Instruments of the True Measure, published by the University of Arizona Press.

To schedule an appointment, email laurada@hugohouse.org

Ruth Joffre is the author of the story collection Night Beast, which was longlisted for The Story Prize. Her fiction and poetry have appeared or are forthcoming in Kenyon Review, Gulf Coast, Pleiades, Prairie Schooner, the Masters Review, Lightspeed, Nashville Review, and elsewhere. Her months-long interview series with the authors, editors, and curators of craft books, essays, and resources is freely available on the Kenyon Review blog. A graduate of Cornell University and the Iowa Writers’ Workshop, Ruth lives in Seattle, where she teaches at Hugo House and co-organizes the Fight for Our Lives performance series.

To schedule an appointment, email ruthjoffre@hugohouse.org

MANUSCRIPT CONSULTANTS

Connect with one of our manuscript consultants—all experienced teachers and writers—to receive one-on-one guidance for your works-in-progress; applying for awards, residencies, or MFA programs; submitting to agents, magazines, or publishers; or other writerly concerns. Select consultants are also available for line and copyediting services. To see the full list of consultants and services offered, visit bit.ly/manuscriptconsultants.
Rebecca Agiewich is the author of BreakupBabe (Ballantine Books, 2006), based on her popular dating blog of the same name, which won her many fans and scared off many potential boyfriends.

Dilruba Ahmed is the author of Bring Now the Angels (University of Pittsburgh Press, 2020) and Dhaka Dust (Graywolf, 2011) which won the Bakeless Literary Prize for poetry.


Rick Barot is the author of four books of poetry, most recently The Galleons (Milkwed Editions, 2020). Winner of the Shelley Memorial Award from the Poetry Society of America, Barot is the poetry editor of New England Review and teaches at Pacific Lutheran University.

Jeff Bender is a graduate of Columbia’s MFA program. He’s a former winner of Hugo House’s New Works Competition and an Artist Trust grant. His work has appeared in the Iowa Review, Electric Literature, Guernica, Msweeney’s, and Slackjaw.

Liza Birnbaum’s work has appeared in Web Conjunctions, jubilat, Open Letters Monthly, and other publications. She is a founding editor of Big Big Wednesday, a journal of literature and art, and holds an MFA from the University of Massachusetts Amherst.

Emily Rapp Black is the author of Poster Child: A Memoir (Bloomsbury, 2007) and The Still Point of the Turning World, which was a New York Times bestseller. She has two books forthcoming in 2021: Sanctuary: A Memoir (Random House) and Made by Frida Kahlo.

Sara Brickman is a queer Jewish writer and performer reckoning with ghosts and time-travel. Their work appears in Narrative, Adroit, and Ghosts of Seattle Past. Sara holds an MFA from the University of Virginia and is a Lambda Literary Artist Fellow.


Stephanie Burt is a poet, literary critic, and English professor at Harvard University. She is the author of three poetry collections, Belmont, Parallel Play, and Popular Music (Graywolf), and several collections of critical works. Her essay collection Close Calls with Nonsense (Graywolf, 2009) was a finalist for the National Book Critics Circle Award.

Bill Carty is the author of Huge Cloudy (Octopus Books, 2019). He has received fellowships from the Fine Arts Work Center and Artist Trust. Bill is senior editor at Poetry Northwest and teaches at the UW Robinson Center and Edmonds CC.

Chen Chen is the author of When I Grow Up I Want to Be a List of Further Possibilities (BOA Editions), which was longlisted for the National Book Award and won the Thom Gunn Award for Gay Poetry. He is the 2018–2020 Jacob Ziskind Poet-in-Residence at Brandeis University.

Tara Conklin is the author of The House Girl and The Last Romantics (William Morrow, 2013 & 2019), both New York Times bestsellers. The Last Romantics was a Barnes & Noble Book Club Pick, IndieNext Pick, and was selected by Jenna Bush Hager as the inaugural read for The Today Show Book Club.

Kimberly Dark is the author of Fat, Pretty and Soon to be Old: A Makeover for Self and Society (AK Press, 2019); The Daddies; and Love and Errors. Her essays, stories, and poetry are widely published in academic and popular online publications alike.

Kendra DeColo is the author of three poetry collections, including I Am Not Trying to Hide My Hunger from the World (BOA Editions, 2021). She is a recipient of a 2019 Poetry Fellowship from the National Endowment for the Arts.

Claire Dederer is the author of the memoirs Love and Trouble: A Midlife Reckoning (Knopf, 2017) and Poser: My Life in Twenty-Three Yoga Poses, which was a New York Times bestseller. Poser has been translated into 11 languages, optioned for television, and adapted for the stage.

Nicole Dieker is a freelance writer and senior editor at the Billfold, and her work has appeared in Boing Boing, Popular Science, the Toast, and numerous other publications. Nicole’s debut novel, The Biographies of Ordinary People, was self-published in 2017.

Scott Driscoll is the author of the novel Better You Go Home (Coffeetown Press, 2013), which was the Foreword Review’s First Book Contest winner. His stories and essays have been published in the Seattle Review, Cimarron Review, Gulfstream, American Fiction ’88, and elsewhere.

Camille T. Dunphy is the author of four collections of poetry, most recently Trophic Cascade (Wesleyan UP, 2017), winner of the Colorado Book Award, and the essay collection Guidebook to Relative Strangers: Journeys into Race, Motherhood and History (W.W. Norton, 2017), a finalist for the National Book Critics Circle Award.

Suzanne Edison’s chapbook is The Body Lives Its Undoing. Other poems found in Michigan Quarterly Review, the Naugatuck River Review, Sourdrel Time, Mom Egg Review, Persimmon Tree, JAMA, SWWIM, and elsewhere. She is a 2019 Hedgebrook alumna.

Karen Finneyfrock is the author of two young adult novels: The Sweet Revenge of Celia Door (Speak, 2013) and Starbird Murphy and the World Outside (Viking Children’s Books, 2014). She is a former writer-in-residence at Hugo House and teaches for the WITS program.
Amber Flame is a multimedia artist whose work has garnered artistic merit residencies with Hedgebrook, The Watering Hole, Vermont Studio Center, and Yefe Nof. Flame is a queer Black single mama one magic trick away from growing her unicorn horn.

Gail Folkins is the author of the memoir Light in the Trees (2016), named a 2016 Foreword Indies finalist in the nature category, and Texas Dance Halls: A Two-Step Circuit (2007), both from Texas Tech University Press.

Alma García is a writing teacher, manuscript consultant, and violin instructor. A former newspaper reporter/editor, her short fiction has earned awards from Narrative, Passages North, Boulevard, and elsewhere.

Elizabeth George is a New York Times and internationally bestselling author of twenty British crime novels featuring Detective Inspector Thomas Lynley. She also authored a young adult series that takes place on Whidbey Island, and a bestselling book on the craft of writing, Write Away.

Jessica Gigot is a poet, farmer, and teacher. Her small farm produces artisan sheep cheese and herbs. Her first book of poems is called Flood Patterns (Antrim House, 2015). Her writing appears in publications including Orion, Gastronomica, and Poetry Northwest.

Stephanie Barbé Hammer is a novelist, poet, and award-winning teacher. She lives on Whidbey Island but is originally from NYC. She is managing editor of Shark Reef.

Nicole Hardy’s memoir Confessions of a Latter-Day Virgin was a finalist for the Washington State Book Award. She’s the author of two poetry collections, and essays appearing in the New York Times, the Washington Post, Marie Claire, and elsewhere.

Ann Hedreen is the author of Her Beautiful Brain (She Writes Press, 2004). Ann has written for 3rd Act magazine, the Seattle Times, and other publications, including her award-winning blog, The Restless Nest. She recently finished a second memoir.

Marcelo Hernandez Castillo is a poet, essayist, translator, and immigration advocate. He is the author of the collection Cenzontle (BOA Editions), which won the 2017 A. Poulin Jr. prize, and the chapbook Dulce. His memoir, Children of the Land (2020), is his most recent publication.

Nathan Hill is the bestselling author of The Nix, named one of the year’s best books by the New York Times, Washington Post, NPR, Slate, Amazon, and many others. It was published worldwide in 30 languages.

Elise Hooper is the author of three novels: The Other Alcott (2017), Learning to See (2019), and East Girls (2020), all from William Morrow. She has an MA in teaching and has taught literature, history, and writing throughout the Puget Sound.

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Ruth Joffre is the author of the story collection Night Beast (Grove Atlantic, 2018), which was longlisted for The Story Prize. Her work has appeared or is forthcoming in Kenyon Review, Lightspeed, Gulf Coast, Prairie Schooner, the Masters Review, CRAFT, Pliades, and elsewhere.

Beth Jusino is a writer, editor, and publishing consultant. A former literary agent and marketing director, she’s the author of Walking to the End of the World (Mountaineers Books, 2018) and The Author’s Guide to Marketing (Sharper Words Press, 2014).

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Cari Luna is the author of The Revolution of Every Day (Tiny House Books, 2013), which won the Oregon Book Award for Fiction. Her writing has appeared in Guernica, Salon, Jacobin, Electric Literature, Catapult, the Rumpus, PANK, and elsewhere.

Claudia Castro Luna is Washington State Poet Laureate (2018–2021) and served as Seattle’s inaugural Civic Poet (2015–2017). She is the recipient of an Academy of American Poets, Poets Laureate Fellowship and the author of Killing Marias (Two Sylvias), This City (Floating Bridge), and One River, A Thousand Voices (Chin Music Press).

Becky Mandelbaum is the author of *The Bright Side Sanctuary for Animals* (Simon & Schuster, 2020) and *Bad Kansas*, which received the 2016 Flannery O’Connor Award for Short Fiction. She lives in Bellingham.

Corinne Manning is a writer, editor, and performer whose reviews have appeared in *Bomb, Electric Literature*, and *Vol. 1 Brooklyn*. Corinne founded the *James Franco Review*, a project on visibility and reimagining the publishing process.

Lish McBride is the author of funny and creepy YA books such as *Hold Me Closer, Necromancer* (Henry Holt, 2010); *Necromancing the Stone, Firebug, Pyromantic;* and the upcoming *Curses*. She has an MFA from University of New Orleans.

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Shankar Narayan explores identity, power, mythology, and technology in a world where bodies are flung across borders. A Kundiman, Hugo House, Flyway, Paper Nautilus, and 4Culture awardee, Shankar loves his mirror homes of Cascadia and Delhi.

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Sierra Nelson is a poet, essayist, performer, and the president of Cephalopod Appreciation Society. Her books include *The Lachrymose Report* (PoetryNW Editions, 2018) and the forthcoming *100 Rooms,* with poems published in *Tin House, Pleiades, Crazyhorse,* and elsewhere.

Theo Pauline Nestor is the author of *Writing is My Drink* (Simon & Schuster, 2013) and *How to Sleep Alone in a King-Size Bed: A Memoir of Starting Over* (Crown, 2008). She has taught the memoir certificate course for the UW’s professional & continuing education program since 2006.

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SassyBlack released two records on Sub Pop with her hip-hop duo TH-EE Satisfaction before launching her solo career in 2015. Black has received acclaim from *Pitchfork, Noisey, Afropunk, SPIN,* and *Essence.* Her latest album is *Ancient Mahogany Gold.*

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Nisi Shawl wrote the Nebula finalist *Everfair* (Tor Trade, 2017) and cowrote *Writing the Other: A Practical Approach*, a standard text on inclusive representation. She co-edited the anthologies *Stories for Chip: A Tribute to Samuel R. Delany* and *Strange Matings: Science Fiction, Feminism, African American Voices, and Octavia E. Butler*.


Michael Shilling is the author of *Rock Bottom* (Back Bay Books, 2008), a novel. He’s taught classes on fiction, screenwriting, and literature at Hugo House since Obama’s first term.

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Beth Slattery is a writer, editor, and writing coach whose work has appeared in *Assay: A Journal of Nonfiction Studies and Southern Women’s Review*. Before moving to Seattle, she taught creative writing for eighteen years at Indiana University East.

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Lisa Wells is the author of *The Fix* (University of Iowa Press, 2018), winner of the Iowa Poetry Prize, and a book of nonfiction, forthcoming from Farrar, Straus & Giroux. Her work appears in *Harper’s, Granta, the Believer, N+1, the Iowa Review*, and elsewhere.

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Deborah Woodard is a poet and translator. She’s the author, most recently, of *No Finis, Triangle Testimonies, 1911* (Ravenna Press, 2018) and *Obtuse Diary*, translated from the Italian of Amelia Rosselli (Entre Rios Books, 2018).

Carolyne Wright’s latest book is *This Dream the World: New & Selected Poems* (Lost Horse Press, 2017). She has 16 earlier books and anthologies of poetry, essays, and translation; in 2018 she held an Instituto Sacatar residency fellowship in Brazil.
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